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Such is an incomplete notice of a work that will henceforth be a necessary supplement to all histories of the Florentine Commonwealth, and which will increase, if possible, the high reputation the author has gained by his previous works on Italian history and art. It only remains to add that the volumes are well printed, and accompanied by genealogical and chronological tables, and a valuable bibliography of sources. There is also (what is chronically wanting in German books) a good index. The work forms part of the excellent "*Geschichte der europäischen Staaten*. Herausgegeben von A. H. Heeren, F. A. Ukert, und W. v. Giesebrecht."

- 3.—*Commentary on the Song of Songs and Ecclesiastes*. By FRANZ DELITZSCH, D. D., Professor of Old and New Testament Exegesis, Leipsic. Translated from the German by Rev. M. G. Easton, D. D. Edinburgh: T. & T. Clark. 1877. 8vo, pp. xii.—442.

THIS translation forms the fifty-fourth volume of Clark's "Foreign Theological Library." The original completes the Keil and Delitzsch series of commentaries on the Old Testament. The translator justly expects the work to meet with a welcome reception from theological students and scholars, for whom alone it is written, whether they "may agree with the conclusions of the learned author or not." This, of course, refers to his general conclusions as to the tendency, composition, age, authorship, and canonical value of the books commented on; for his philological, grammatical, and kindred remarks, though many single points will be disputed, cannot fail to elicit from every Hebraist, when collectively considered, the highest praise for soundness, sagacity, and erudition. Those general conclusions, however, differ considerably in regard to the two books, the authorship of both of which is commonly ascribed to King Solomon.

He defends this authorship as to the Song of Songs, which, "while all other songs of Solomon have disappeared, the providence of God has preserved . . . the crown of them all. . . . If not the production of Solomon, it must at least have been written near his time." He earnestly, though very good-naturedly, assails those critics who represent it as a product of the post-exilic age, especially the Jewish historian Graetz, who (in his "*Schir-ha-Schirim*," 1871) discovers in it not only Græcisms, but distinct imitations of the idyls of Theocritus, written in the third century B. C. The Shulamith of Dr. Delitzsch is "an historic personage . . . a country maiden of

humble rank," in beauty and purity "a lily of the field. . . . Solomon raises this child to the rank of queen, and becomes beside this queen as a child." She teaches him simplicity, humility, and self-restraint. This is the ethical background of this erotic poem, which is classified as a dramatic pastoral. It is not allegorical, but it has "not only an historico-ethical, but also a typico-mystical meaning." It depicts Solomon as "a type of the Prince of peace," and "the love subsisting between Christ and his Church shadows itself forth in it." This fully orthodox view of the subject the author first expounded in a monograph on the Song in 1851, which, as he quotes himself, elicited from a critic in Colani's *Revue de Théologie* the remark, "Ce n'est pas la première rêverie de ce genre sur le livre en question ; plutôt à Dieu que ce fût la dernière." Dr. Delitzsch designates this remark as "frivolous," but at the same time stigmatizes some allegorizing speculations on the same subject as "absurd." It was probably from politeness that the Frenchman refrained from using this epithet.

As to the age and authorship of Ecclesiastes, Dr. Delitzsch entertains more independently critical views. He considers it not only a post-exilian book, but "one of the most recent of the books of the Old Testament," though "tradition regards it as Solomonic." Koheleth, the son of David, king in Jerusalem, designates Solomon ; but he who so strangely designates the famous king of all Israel is a man of a late age, who "clothed his own life-experiences in the confessions of Solomon. . . . It may be regarded beyond a doubt" that the book was written under the Persian domination, probably in the century preceding the conquest of Alexander the Great. Of its pessimistic philosophy, though it is pervaded by a profound theistic conviction, our author has a rather low opinion. "In none of the Old Testament books," he says, "does the Old Covenant appear as it does in the Book of Koheleth, as 'that which decayeth and waxeth old, and is ready to vanish away' (Heb. viii. 13). If the darkness of earth must be enlightened, then a new covenant must be established." But it was probably not this low-toned philosophy which convinced Dr. Delitzsch of the absurdity of the tradition which makes the wise Solomon the author of the book. We believe he would have explained away its lack of wisdom on the ground of a peculiar mood and depression of spirit in the royal writer, had he been able to do sufficient violence to his own linguistic conscience, which is incomparably stronger than his critico-historical. By words and forms he abundantly proves to his readers, as he could not but

convince himself, that Ecclesiastes is a production of an age not much removed from the time of the earlier authors of the Mishnah, though he recoils from seeing in it, as Graetz does, a work of this very latter time. The similar linguistic evidences of late age in the Song of Songs were not numerous and strong enough to conquer his theologico-historical proclivities.

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4.—*Charlotte Cushman: Her Letters and Memories of her Life.*

Edited by her Friend EMMA STEBBINS. Boston: Houghton, Osgood & Co. 1878.

BIOGRAPHIES of actresses are not numerous; but that of Miss Cushman needs no appeal to the fact of its belonging to a limited class to establish its value. It is enough that it tells the story of an earnest, generous, gifted, and hard-working woman, thrown on her resources of talent, with but little preparation, and, by unremitting effort, attaining to wide fame, wealth, and the love and honor of a large circle of friends. The gist of this narrative has already been given in magazine sketches and newspaper notices; but there are many details concerning various passages in the arduous early career of Charlotte Cushman which appear in Miss Stebbins's *Life* for the first time. It is a pathetic and an instructive picture, that of the young singer, when her voice failed her in New Orleans, turning actress almost in a day, and plunging into her profession as *Lady Macbeth* in a borrowed costume, adapted to her tall figure, from the wardrobe of the short and stout Madame Closel, the tragedienne of the French Theatre in that city. Her first parts were studied in the bare garret of the house where she was boarding, the young actress sitting on the floor, in this subtegulaneous solitude, to meditate how she should treat her character. She made herself a good standing at once, but it was some ten years before she gained distinguished triumphs. Her native city, Boston, with its usual coldness, gave her small audiences at her farewell engagement before going to Europe, in 1844, though the same public had gone in enthusiastic crowds to see Macready, whom she had been supporting, and who himself sailed for England on the morning of her benefit. London was more discriminating, and gave her the highest place at once. It was not until long afterward that Boston redeemed itself in this regard, by the public honor of naming the "Cushman School" after her. But these years of neglect were turned to good account by the brave lady. She was, as has often been said, a laborious student of her art; but in the sense of incessant devotion